

# **PORTRAIT SHOW A FINE EXHIBIT**

**PROBABLY THE BEST OF ITS KIND HELD ANYWHERE.**

Works of the Masters of Many Schools Shown—A Large Representation of American—Opening Day a Jammed and Enthusiastic Social Success.

New York has a Portrait Show, which opened yesterday and will continue for two weeks, with no lover of art who can reach this city during the continuance of the exhibition can afford to miss it. It is speaking moderately to say that it is one of the greatest art exhibitions arranged in this country, and it was pronounced yesterday by persons competent to say so the best portrait exhibition ever given anywhere.

Of the two similar exhibitions which might immediately come to mind, it was pointed out that the Van Dyke exhibition was a one-man show, while London's show of "Portraits of Fair Women" had not the range of the exhibition now filling the American Art Galleries. It is far and away ahead of the preceding loan exhibitions of portraits which have been held, as this one is held for the benefit of the Ortolan Hospital, and if it is proportionately appreciated, the hospital will benefit largely, as visitors to the show are bound to do, anyway.

It is not easy to express in comparative terms the impression produced by the first large gallery, for an American exhibition cannot ordinarily present such an assemblage of old masters of a high order as here confront the spectator from every wall. It is a gallery of masterpieces, but not all of the master works of the exhibition are housed in it by much. It is a room of dignity and character, beauty and splendor, embodied in pigment and canvas by master hands.

Sir Joshua Reynolds' "Col. Cusumaker," from the collection of William K. Vanderbilt, a large canvas where the soldier rests with his arm over his horse's neck beneath a tree, takes its place so commanding on one of the corner panels of the gallery that William K. Vanderbilt was impelled to exclaim that it looked better than the Vanderbilt gallery.

Carroll Beckwith was tempted into the expression that this room as it exists today is the finest art room in the United States, and he had in mind as a criterion Henry O. Havemeyer's famous Rembrandt room, as well as the many exhibitions he has gone over.

But instead of exhausting the riches of the exhibition, the room is only the satisfying and impressive introduction to an exhibition filling without crowding nine galleries. Indeed, one of the merits of the show is that such sound judgment has been used in the rather trying ordeal of selection for such an exhibition that although the exhibits number nearly four hundred there is ample spacing, no jumble, and the paintings may be seen and studied in fair position. Who would quarrel may do his own searching for the occasion.

If the simple and concentrated distinction of the first gallery is not the exclusive preserve of the works of the Old Masters, one of the larger upper galleries is distinguished, but not monopolized, by an impressive number of canvases by the greatest of living portrait painters, the American, John Singer Sargent. It will be news to many admirers of this artist, who has suffered some ill health in Italy, whether he went after his arduous work in the United States last winter and spring, when he was forced to do more portraits than he wished to undertake, rapid work that he is.

Another gallery has a section of peculiar interest in an assemblage of portraits of historic personages of the early days of the United States. In one of the galleries space has been taken to formulate in a modest way something of a memorial exhibition, with the Portrait Show and works of Albert Q. Collins, who died last summer. In another gallery the miniatures are assembled, and in another the variety of the exhibition is shown in groups of portraits in bronze reliefs by Augustus Saint-Gaudens.

Yet these severally characteristic groups are in no sense dominant, and the varied interest informing the exhibition as a whole runs through all its parts and carries the fortunate visitor who loves art from gallery to gallery, with no flagging in the gratification which each room brings. And for those for whom the likeness of a man or woman is of interest, the exhibition is a storehouse of portraits of men and women prominent in social and literary life and to the attraction of an art exhibition, every room, save the first gallery of the Masters, offers its separate delight.

No individual, no school, overshadows the Portrait Show of 1903. The exclusive past and contemporary, stand on the walls among painters of the English, French, Dutch, Flemish and Spanish schools, and works by Venetian, Russian, and German artists are supplemented by portraits that have lived worthily, although their authors are less known.

There are curious visitors to art exhibitions who disdain the spectator who dare mention frames, although the artist, while he may yet have the say, is at much pains of selection for the framing of his handiwork or of his genius. But if one may let his eyes rove from the many fascinating canvases in the American Galleries just now, he shall find there certain frames whose art of design worthily calls for an attention which they well repay.

The two weeks for which it is planned to keep the exhibition open will be none too long for a satisfactory study of the art embodied in it.

In the Gallery of the Masters, where less than thirty paintings hang, a Lawrence, than which nothing finer by Sir Thomas has been shown here in an exhibition for a long time, anyway, occupies the center of the east wall, opposite the most famous Van Dyke owned in New York. A fine Lawrence it would be difficult for followers of New York exhibitions to say that they had seen here. It is the "Portrait of Mrs. Wellesley," loaned by Benjamin Altman, a ripe canvas in which the charms of expression and form speak in the tones of color, for the painter's choice of color, and the aging of the canvas have wrought wondrously.

It is flanked on one hand by a smaller portrait of fairer beauty, that of the "Marchioness of Hertford," by the same painter, loaned by James Henry Smith, a painting quite different in style and subject, and pleasing not less by contrast than in comparison as the work of the same artist. On the same wall, balancing in size the "Mrs. Wellesley," hangs at either hand a Van Dyke, catalogued merely as a "Portrait," loaned by H. McK. Twombly, a canvas oddly impressive, with a picture of a woman and child, and a Meyers, owned by the late Lambert of Paterson, entitled, "Marquis of Huntley."

William C. Whitney's noted Van Dyke on the opposite wall, the "William Villiers, Viscount Grandison," full of color and the pomp of apparel, has for a next neighbor, a most charming "Portrait of Lady George Gordon," and near by hangs "Portrait of the Infanta," Velasquez, loaned by E. J. Benda, the sole representative of the exhibition of the great Spanish painter.

A noble Rembrandt, "The Standard Bearer," from the gallery of George J. Gould, hangs on the wall, and a Van Dyke, "The Laughing Girl," of Reynolds, a canvas of romantic history, which was rescued from oblivion in the auction room through the gift of the artist's child's eye, which spoke the master's hand.

Burlington and Child," and "Marchioness of Hertford," by Her Sons, by Homer "Lady Thurlio and Her Sister," by Lawrence, "Portrait of a Lady," by Moreau; "Portrait of the Rembrandt Son," by Rembrandt; a "Portrait of a Man," by the same artist; "Mr. Musters," lent by Charles T. Barney, and "Miss Jacobs," lent by Mrs. H. Payne Whitney, both by Sir Joshua Reynolds; "Mignonette," by Ribot; "Anne, Countess of Clare," lent by Senator W. A. Clark, and "Mrs. Ker," both by Romney; "Portrait of a Gentleman," by Van Dyke, and "Countess of Frankland," by Mme. Vigee-Lebrun, loaned by Jacques Seligman, of Paris, one of the best contributions to the exhibition by the International Fine Arts Association.

Will visitors christen the gallery the Sargent Gallery because the place of honor there is held by Sargent's "Mrs. Fiske Warren and Miss R. Warren," with its background from Mrs. Jackson's art, where the portrait was painted, and because this striking canvas has five portraits from the same magic hand on either side of it?

It might readily fall out so, when the satellites include the captivating "Mrs. J. J. Widener," from the same hand, an exhibition where both these canvases won such high commendation; the sympathetic "Robert Louis Stevenson," loaned by Charles Fairchild; and a "Portrait of a Man," painted by the caring Sargent against a work of Velasquez hanging in the background in the glass of which Mr. Sargent's head is reflected as in a mirror, the greatest portrait, perhaps, in this group of Sargent's; "Mrs. J. William White," which painters call "the Saint-Gaudens," painted with his mother, which has been often seen, but not often enough; besides others of Mr. Sargent's portraits, including that of Mrs. M. L. Chasler, painted only about a decade ago, which shows in the tightness of the brush work how rapid has been the painter's progress to the free handling of his latest sketch by telling portraits.

The gallery of earlier Americans, Col. William Jay, Philip Schuyler and W. R. Osmond Field contribute portraits of George Washington, James Madison, John Adams, Alexander Hamilton, Gen. Alexander Hamilton, Mrs. Samuel Osmond and Major-General Samuel Osmond, by John Trumbull; and there appear also a portrait of Francis Scott Key, author of "The Star Spangled Banner," by an "Unknown," and a portrait of President Roosevelt's father, by Daniel Huntington. Mr. Sargent's portrait of the trait hangs in a neighboring gallery.

Portraits of William Jay Schieffelin and Thomas B. Clarke are among those representing the work of Albert Q. Collins, John Singleton Copley is represented by a portrait of "Miss Hill" and two others. Anders Zorn's portrait of Grover Cleveland and Daniel S. Lamont hang side by side, near a portrait of J. Kennedy, Tod, surrounded by three dogs, by Ellen G. Emmet. William K. Chasler's delightful portrait of Whistler is there, of which Mr. Chasler might say, "made him irresistible," as Whistler said of his own portrait, "I made him charming, the Master of the Avenue." By Mr. Chasler there is also a portrait of John E. Parsons.

Miss Beaulieu's portrait of Mrs. Robert Abbott hangs near Irving B. Wilson's portrait of Miss Innes, loaned by Mrs. George Innes. The managers of the hanging of the portraits have put Carroll Beckwith, with his portraits of Jacob H. Schiff, Mrs. Albert Jennings and Miss Holden, at either end of the group of Sargent's portraits, to give confidence in Mr. Beckwith's art.

By Bolchini there are portraits of Mrs. Stanford White and Miss Alice Roosevelt, by Bonnat a portrait of R. Fulton Cutting; by Thomas W. Dewing a portrait of Mrs. Stanford White; by Carlos Duran portraits of Mrs. William D. Sloane, Mrs. John Jacob Astor and Mrs. Philip Lydig; by Wyatt Eaton a portrait of Mrs. Richard Watson Gilder; by Frank Reuber a portrait of Mrs. Samuel Sloan; by Frank Holt a portrait of Charles Lanier; by Frank D. Millet a portrait of William Winter, the dramatic writer; by Benjamin C. Porter a portrait of Miss Marjorie Gould, loaned by George J. Gould; by Gilbert Stuart portraits of George Washington, Chief Justice John Marshall, and a portrait of a "Patron of Albany," by J. Alden Weir a portrait of Francis Lathrop, the artist; by Benard a portrait of "Miss Galt," by the artist.

Among the older paintings are a "Portrait of an Old Lady," by Amberg, loaned by John G. Johnson, of Philadelphia; "Portrait of a Lady," by Ferdinand Bol; "Girl in White," by David; Mrs. Graham at the Age of Eighteen, by Gainsborough; "Portrait of a Man," by Gainsborough; "Portrait of a Man," by Lely; "Portrait of a Noble Lady," by Mierevelt; Mr. Carlisle, by Rubens; "Burgomaster Van du Gutoch," by Rubens.

A curious review, indicating the range of the exhibition, need not be given here, but, as suggesting again its variety, there may be mentioned a portrait of Mrs. Alfred G. Vanderbilt, by the American, George Munroe, "Miss Galt," by the German portrait painter, Von Leubach, and the well known Millais, "Yes or No" (Lady Stanley).

## **SOCIETY AT THE PORTRAIT SHOW.**

**A Large Gathering of Fashionable Women—The Costumes They Wore.**

A large number of people well known in society were present at the afternoon at which was an incident of the opening yesterday, of the Loan Exhibition of Portraits for the benefit of the Ortolan Dispensary and Hospital. Mrs. Seth Barton French, Mrs. John Hobart Moore, Mrs. Whitney and Mrs. Charles B. Alexander stood in a group and received the visitors as they entered. Mrs. French was wearing a black velvet and a black hat with feathers. Mrs. Warren was attired in brown panne velvet relieved with white lace. Mrs. Alexander wore a brown embroidered chiton with full skirt arranged in two flounces and a hat to match with wings and shaded feathers.

The rear room was arranged with one large and other smaller tea tables. At the first Miss Alice Roosevelt, Miss Maude Adams and Miss Ethel Barrymore presided. Miss Roosevelt wore a coffee colored panne velvet gown with a long train and pleated skirt and a tuckered waist. The guimpe was of white chiffon and lace, with a high collar and very full sleeves, and the giraffe was high. She wore a big diamond horse-shoe.

Miss Barrymore wore a trained black velvet costume, simply made, with a white lace yoke and no collar. She had a string of gold beads and a very becoming black velvet hat with a white ribbon.

Miss Adams was attired in a black velvet costume trimmed with sable and a black velvet hat with feathers. Mrs. Dunlap wore a black velvet costume and a black velvet hat with feathers. Mrs. Dunlap wore a black velvet costume and a black velvet hat with feathers.

Mrs. Vanderbilt, who loaned two portraits of Mrs. Henry Payne Whitney, her daughter, wore a black broadcloth costume, with a white tuckled skirt, a small black hat with feathers, and a fur neckpiece. Mrs. Ellet F. Shepard was attired in a black velvet costume trimmed with sable and a black velvet hat with feathers. Mrs. Dunlap wore a black velvet costume and a black velvet hat with feathers.

Mrs. George W. Kidd wore a handsome black broadcloth costume. Her daughter, Miss George Kidd, was attired in black crepe de chine with touches of velvet and black, and white flowers. Miss Mabel Gerry wore a red cloth velvet hat with a long white plume.

Mrs. Edward Malloy wore, with a black cloth suit, a wide white lace collar and gray feather bonnet.

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Mrs. Philip Lydig wore a black broadcloth made in princess fashion, with round yoke of heavy white lace and lace cuffs, and a big beaver hat with one large plume. The portrait which seemed to be most surrounded was that of Mrs. Peter Guinness, Mr. and Mrs. Peter Guinness are now living in Hugo Baring's house in Madison Avenue. In this painting Mrs. Guinness is in pink, and reflected in a mirror. She is leaning against a table on which are pink flowers.

Among the many noticed at the loan exhibition were:

Mrs. Charles Durham, Miss Jean Reid, Miss Natica Rivers, Miss Shepard, Mrs. James Speyer, Mrs. Harry Hollins, Mrs. Helen T. Barney, Charles T. Barney, Grace, J. D. Miller, Mrs. John W. Harding and Mrs. Griswold Gray.

**JOHNSTON TOLD MAN, CARNEGIE.**

Dr. Rainford Wishes He'd Provided Pleasure Places—A Word for Motormen.

The Rev. Dr. Rainford of St. George's Church on Tuesday evening delivered the second of his series of addresses on "Social Ethics of Our Large Cities," in Historical Hall, Brooklyn, under the direction of the Institute of Arts and Sciences. This is how he touched on the rapid transit problem.

"It needs no time to look at the shame of our rapid transit system in Brooklyn and New York, to see the motormen exposed to all weathers, though it would be quite possible to shield one who must endure the nerve racking work of taking an electric car through a multitude of people in the face of storm and of wind whose force is increased by the tall buildings. This is for many hours a day. We see in many places trolleys that are only rushed for perhaps two hours or so, and we say, 'In heaven's name, how do these things pay?' But they do pay. Then you come to this city and you see poor devils hanging on to the car by a strap and one toe why doesn't the trolley system pay here? Any body can tell you it is because of the watered stock. It was said that we, who are called a patient nation, have no right to be patient with such things, nor, when we lose our patience, to go into hysterics over them. The fact that they are a constant outrage every day of the year ought to nerve the population to object to some purpose. And instead of blaming the motorman or conductor we should put the blame higher up—where it belongs.

In Dr. Rainford's opinion, the motorman should be as high class as the man who guides the locomotive and should be paid accordingly.

While pleading for the higher organization of the working people, Dr. Rainford said:

"If you want to help the working people of this great city, do not speak lightly of the trades union. You call them tyrants. Well, find me a group of rich men or college men working for their own ends—that are all I want. I believe that the majority of the unionists at the bottom of their hearts are anxious to do only what is right and what is for the best, and if they do not wish to do that I do not see why they wish to stay in this country."

Dr. Rainford strongly advocated more pleasure and recreation for the young working people. He said:

"And I wish to gracious that obsolete old man, Carnegie, had given money to pleasure places instead of libraries, which have to be supported by the city. They say it is not well to look a gift horse in the mouth—and this horse's teeth are very old—but—"

## **WAR ON THE AUTO OWNERS.**

**Manny Friend Is Gathering Statistics and Will Press a Bill.**

An advertisement bearing the subscription, Emanuel M. Friend, attorney-at-law, appeared in yesterday's papers, inviting all who have suffered from the recklessness of automobile owners in the past three years to send him their addresses. Legislation, not litigation, the advertiser said, was his motive.

"I want to start an agitation that will change the law regulating the speed of automobiles," explained Mr. Friend, "and to make reckless speeding punishable by imprisonment instead of a fine. I'm going to try to get a bill through the Legislature, and the advertisement is part of my scheme to get hold of statistics. I purpose to show that there are more people killed and injured by autos in this town by 2 to 1 than by the street cars."

Just to show that I'm not actuated in this by a desire for personal gain I'm going to try to find some case where a person has been killed by a speeding auto and I'm going to prosecute the owner of the car. More than that, I'll guarantee to send some rich man to prison."

Mr. Friend doesn't dream till Jan. 1; the Legislature doesn't meet till Jan. 1.

## **RESTITUTION AFTER 35 YEARS.**

**Money Lost by a Farmer to Be Restored Through the Confessional.**

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Further O'Brien said that the money he had received was more than \$100. While the money has not been paid to Mr. Washburn there is every probability that he will receive the principal and perhaps the interest for over a third of a century.

## **A LONG ISLAND NEWPORT.**

**Ambitious Project at Great Neck—Hotel to Be Built as a Starter.**

GREAT NECK, L. I., Nov. 18.—Rich men living in and near Great Neck are planning to develop here an exclusive summer resort somewhat like Newport. The first step in this direction will be the erection of a fine hotel. A well known real estate man announced today that the project was being financed by Jesse Lewisohn, and that William K. Vanderbilt, Jr., Payne Whitney and several other rich men are interested in it.

Architects are now preparing plans for the hotel, which will be submitted to the town board within a week. G. N. Warner of Elmhurst, L. I., who is at present manager of the Democratic Club, Manhattan, is to be the manager of the hotel. The hotel is to be erected on land adjoining the steamboat landing here.

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**Capt. Reinkensmeyer Completes a Century of Transatlantic Voyages.**

Capt. W. Reinkensmeyer of the North German Lloyd steamship Grosser Kurfurst, completed his hundredth trip across the ocean yesterday when his ship was made fast to her pier in Hoboken. The Kaiser Wilhelm der Grosse and the Main, which were in dock, were helping the ship to get to her berth. Whistles were blown and an impromptu reception was held in Capt. Reinkensmeyer's cabin.

## **Baggage-master Missing.**

LARCHMONT, N. Y., Nov. 18.—A general alarm has been sent out for Conrad Kelly, who for fifteen years has been baggage-master of the New York, New Haven and Hartford Railroad at Larchmont. He has a wife and five children. It was learned today that before leaving Larchmont Kelly visited the local bank and drew out \$500.

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